

10-8-2001

## Columbia Chronicle (10/08/2001)

Columbia College Chicago

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## COLUMBIA CHRONICLE

Volume 35, Number 3

Columbia College Chicago

Monday, October 8, 2001

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## Commentary

Don't read the  
*Chronicle*? Maybe you  
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## College gives Carter multi-million dollar home

○ Columbia plunges \$1.35 million plus renovations into Gold Coast mansion for Carter

By Ryan Adair

Executive Editor

After months of keeping the project under wraps, Columbia administrators unveiled last week that the college has purchased and is now renovating an exclusive property to be occupied by college president, Warrick L. Carter.

The million dollar-plus mansion, located in the heart of Chicago's trendy Gold Coast, will not only serve as the president's primary residence, but is also intended as a base for the college's various fundraising functions, according to Alton Harris, former chairman of the Columbia Board of Trustees. Harris initiated the purchase of the structure.

"We expect the president to use the residence as an entertaining venue, not simply just as a private facility," Harris said. "This provides the opportunity for Dr. Carter to invite students into his home for meetings, small performances and informal gatherings."

The 8,000 square-foot townhouse is on the southwest corner of north LaSalle Street and Goethe Avenue. The college initially conducted a six-month search for the appropriate property, considering many locations on the South Side, near West Side and Loop area near Columbia, Harris said. The college finally decided to purchase the Gold Coast property for

\$1.35 million after approval from the college's Board of Trustees.

The building itself was in total disrepair and is currently undergoing extensive renovations. Harris refused to comment on the scope or cost of those renovations, but noted that they are "in accordance with the budget for the project" and are being closely monitored by the college's Board of Trustees.

In an elegant neighborhood most single family homes cost \$600,000 to \$1 million, said Gold Coast Realtor Kathleen Tannyhill, who works for Baird and Warner. She did note, however, that a fully restored 8,000 square-foot townhouse would cost approximately \$3 million.

The house was built in the late 1800s as a single-family dwelling. Until recently, the building was sectioned off into separate units and rented out as apartments.

"The house was a total wreck," Harris said

Renovations were originally slated for completion in December of this year, but Harris said the completion date has been pushed back until January or February of 2002.

Harris also pointed out that it is not unusual for a college to provide housing for its president. In fact, the president of University of Illinois at Chicago lives on the same block as Columbia's future presidential house. Columbia has provided housing for two previous college presidents, Mike Alexandroff and John B. Duff. Duff occupied a high-rise condominium in Chicago's Magnificent Mile neighborhood.

Carter said the new house will be



Dwayne M. Thomas/Chronicle

The president's future townhouse, at the corner of north LaSalle Street and Goethe Avenue is currently under renovation.

equally divided into public space and private living quarters. One of the primary goals of the new building is to host benefits and prospective donors to the college, he added. In addition, Carter said that students would be as welcome at the house as potential benefactors.

"We'd like to use the public space to feature student works of art, and host openings for the exhibits," Carter said. "We are also in the process of organizing the student government and other committees who would utilize this space."

Carter reaffirmed that having such public spaces for student and faculty use is essential to Columbia, since in the past, the college has relied on outside facilities to host special events and receptions. He also noted that the acquisition of the building is a great investment for the school as a whole.

"This shows that the college is continuing to grow as an institution," he said. "Most colleges and universities around the country already have houses like this on their campus. By gaining this house we show that we are truly maturing as a college."

## 'No more killing, no more war,' say Columbia students

○ Students, faculty and staff of Columbia gather at Grant Park to voice opinions on the Sept. 11 attacks and the imminent response the United States will have to face in the months ahead

By Pablo E. Gutierrez

Staff Writer

They gathered to share their thoughts and concerns, just like some people did in the 1960s, on the same corner and in the same town, but with a much smaller crowd. They stood firm for their cause and their voices echoed their demand: "No more killing, no more war."

On Wednesday, Oct. 3, a group of students and faculty members of Columbia voiced their opinions about the imminent war the United States will wage against terrorism and most likely against the landlocked country of Afghanistan.

Louis Silverstein, an instructor in the Liberal Education department, began the rally by paying his respects to the victims of the Sept. 11 attacks in New York and Washington, D.C. He also mentioned that as a member of the human family, it was important to voice his opposition to the course of action that is underway, and that if continued, it would result in the loss of more human lives.

Bert Gall, executive vice president of Columbia, mentioned that he was pained and saddened by the terrorist attacks and also disappointed by the apparently rushed decision of the Bush administration.

"Rather than asking for a reflection and self examination to understand why American symbols were targeted," Gall said, "the immediate and generally only



Seno Yohey/Chronicle

Amina Peterson, a Muslim community activist speaks at peace rally about the effect of the recent terrorist attacks against America.

response from Washington has been to seek revenge."

Gall also questioned the validity of the Bush administration's statement about the recent terrorist acts being acts of war against this country. "Since when are the acts of individuals acts of war against this or any country?" Gall asked. He questioned whether the bombing of the Edward P. Murrah building in Oklahoma City was an act of war. "Apparently, no. And is that because the individuals weren't Arabs but rather Americans who committed only a criminal act?"

Others echoed Gall's sentiments.

Michael Thorburn, an English instructor at Columbia, mentioned that the Bush administration is not interested in reaching a peaceful resolution to the conflict, but that it was all part of an overall "economic and strategic game."

"Why hasn't the Bush administration presented proof of bin Laden's culpability to the Taliban?" he asked.

The Taliban, which seized control of 90 percent of Afghanistan in 1996, is considered illegitimate by the United Nations, and has imposed the harshest form of Islamic law to date.

"We have a democratic international policy," said Thorburn. He maintained that by negotiating with the Taliban's leaders the culprit's could be brought to justice. "They say they want to talk, so why haven't we?"

Randy Albers, of the Fiction Writing department, also addressed the group of peace-seeking gatherers. He said that protesting war is not anti-American.

"Patriotism that is blind is not patriotism at all," Albers also said that President Bush is on a "rabbit hunting" crusade.

According to Albers, the imminent conflict will result in a "long and sustained battle."

"The lives of many young persons will be lost, including Columbia students," Albers said.

Other speakers included students, a community activist, faculty and staff. Those who did not want to express their concerns verbally could do so by writing in one of the three paper pads that were placed on the ground.

"I'm struck by the irony today of speaking in opposition to yet another American military solution at the very place where in 1968 so many of us came together to voice our opposition to another American military crusade," said Gall referring to the divisive Vietnam conflict.



Briefly  
News and Notes**Convocation welcomes new students to Columbia**

The third annual new student convocation will take place this Friday, Oct. 12, at 1 p.m. The event will be located at the Gold Ballroom, on the third floor of the Congress Plaza Hotel, 520 S. Michigan Ave.

The convocation will feature a ceremonial assembly with Columbia's president, a huge student expo and catered party with live bands. It welcomes new students to the Columbia community and showcases the talents of current students and alumni.

The event is required for all freshmen and transfer students are strongly encouraged to attend. For more information, call the Office of Student Affairs at 312-344-7928.

**Poetry reception offers fun and opportunity for students**

The third annual English department Poetry Program Fall Reception will take place on Tuesday, Oct. 16, at 5:30 p.m.

The reception will be located at the Narrative Arts Center, 33 E. Congress St., on the first floor.

The program will feature poetry readings by senior Poetry major Michael Bernstein and English department faculty members Paul Hoover, Maureen Seaton and Carla Carter.

The event is a great opportunity for current poetry majors or minors to get to know each other and meet faculty in the program. Free refreshments will be provided.

For more information, call Paul Hoover at 312-344-8113, Maureen Seaton at 312-344-8139 or Toni Triglio at 312-344-8138.

**Echo seeks writers to contribute**

Columbia's award-winning *Echo* magazine is looking for literary submissions to publish in the Feb. 2002 issue.

All Columbia writers are encouraged to submit their work. Submissions such as poetry, fiction, non-fiction, short stories or essays will be accepted. The magazine editors are also seeking work about the Sept. 11 tragedy.

Work will be accepted until Oct. 22. Students can send their work to [echolit@hotmail.com](mailto:echolit@hotmail.com).

For more information, contact Lisa Jevens or Clare LaPlante at the Journalism department, 624 S. Michigan Ave., 13th floor.

**Hokin Annex to host drum circle**

The Hokin Annex will open its doors to the drum circle, Tuesday, Oct. 9, from 1 p.m. until 3 p.m.

The drum circle will gather every first Tuesday of each month. The Hokin Annex invites all students to bring in their own instruments (if possible), and get into the spirit and express themselves through rhythm and dance.

The event was brought to Columbia students by the Hokin Center and the Diaspora Project for Cultural Awareness. If you require further information call the Hokin Annex at 312-344-7523.

**Reception to introduce new students to organizations at Columbia**

The Columbia Harambee reception will unite new students with African-American student organizations.

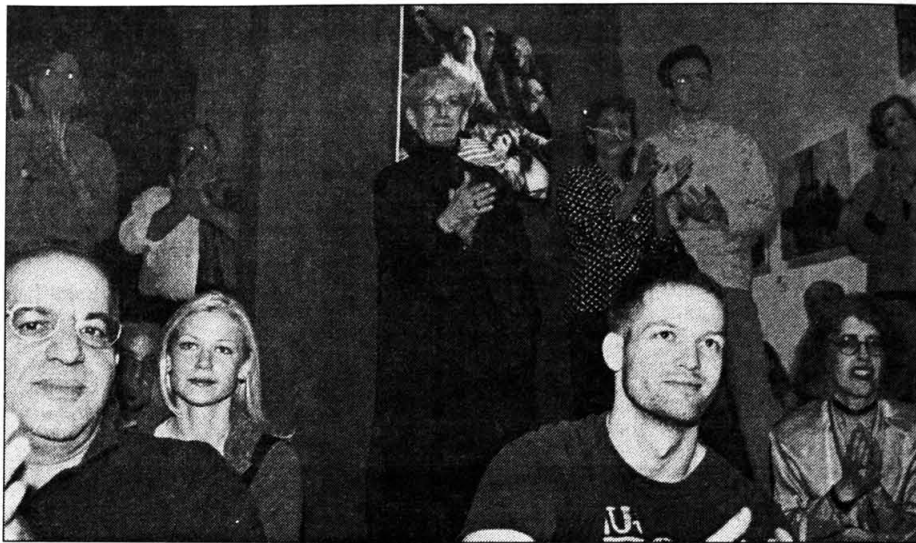
The event will be held on Wednesday, Oct. 10, from 4 p.m. until 6 p.m. at the Hermann Conaway Multicultural Center, at 1104 S. Wabash Ave.

The reception is sponsored by the Office of Multicultural Affairs—Division of Student Affairs, as a step to get Columbia students more involved.

**Free tickets to Dance Africa shows**

The traditional dance forms of Africa will be on display in when Dance Africa Chicago performs "Ancient Traditions: Urban Reflections." Free tickets are available on a first-come, first-served basis at the Cashier's Office, 600 S. Michigan Ave., 5th floor, Oct. 15-18, 9 a.m.-6 p.m. Students must present a valid Columbia I.D. The show dates are Oct. 26-28 at the Auditorium Theatre, 50 E. Congress.

If you have an upcoming event or announcement, please call the *Chronicle's* news desk at (312) 344-7255.

**Around Campus**

A group of students attentively listen to Victor Skrebneski's lecture at Columbia's Museum of Contemporary Photography, 600 S. Michigan Ave.

Angela Ratkowski/Chronicle

**Hokin Honor reception awards prizes to Columbia art students**

○ Sarah Zimmer receives \$3,000 prize for her art piece, 'Passing Through.'

By Laura A. Pliego  
Staff Writer

The day many students enthusiastically awaited finally arrived.

The cash-prize winners were announced Thursday, during the ninth Annual Hokin Honors Reception.

This year's faculty-nominated students who were given the privilege of having their distinctive artwork displayed for the school public to view finally had closure.

The spotlight was focused on the winning artists and their creations. Three grand-prize winners and two honorable mentions received rewarding applause from the 200 guests that filled the exhibition.

Sarah Zimmer took the \$3,000 prize for her "Passing Through" art piece. The gigantic, black-and-white photograph blended with printed acetate and aluminum ink caught everyone's attention.

"First, I'm going to buy a medium format camera and replenish half of my bank account," Zimmer said.

Zimmer said she tries to focus her artwork on the reality of life. Working with the concept of people's everyday lives is how this success came about. "I wanted to show what a massive group we are."

"We think of a wound and it's not calm. Most things we associate in the world are not really crude," said DeeDee Scacci, senior, referring to her second-place winning painting.

Oil on canvas was used to achieve her success, entitled "Soft Wound."

Proudly holding the \$2,000 prize,

Scacci said she had worked very hard on the piece over the summer.

"It was three months of work and dedication, but I wasn't expecting this," Scacci said.

The painting, like most of her artwork, has been influenced by personal experiences, instincts and feelings.

You can look forward to seeing more of her paintings in future art exhibits.

"I was confident I would place," said Cody Evans about his \$1,000 third-prize winning creation, "What is Opposite of Window," two bags, filled with dirty laundry, sustained an orange window in mid-air. On the bottom, a centerpiece with two legs made out of plaster stood out of the window frame filled with water representing a lost life, while the grass on the side of the water represents the continuance of life.

In order to let the light in, Evans had to hold the window open by using bags filled with clothing.

"She has to cleanse herself, just got rid of her baggage type of thing," Evans said. Evans looks forward to next year's exhibit.

Jessica Ambrozky wasn't present to receive her Honorable Mention prize of \$500 for her piece entitled, "Laundromat."

Rey Delgado, however, excitedly received the Honorable Mention award for his artwork entitled (in Spanish), "Lo Siento Mucho Su Hijo a Muerto." English translation "We're Sorry Your Son is Dead."

Delgado used natural resource to create his piece. A woodcut board lay below a pair of small, brick dice. Black charcoal was used to write "Lo Siento Mucho Your Son is Dead," and a small pigeon's egg lay in a corner between the bricks.

"This piece is meant to be a kind of morbid message to the parents," Delgado said. He was inspired to do this since the time he had been

living in Puerto Rico where he says thousands of children get pregnant yearly.

His message is to alert parents of the consequences of pregnant children, urging them to look after their kids as well as the need to conserve the Earth.

Though not everyone placed, the atmosphere was filled with a positive vibe. All of the students who participated in the exhibit congratulated each other.

"I feel great just by being around this art, especially since we're all students," said Adrian Burrows, Photography student.

The prize-winning art pieces, along with selected artwork, will remain on display at Hokin Gallery until Oct. 24.

If you weren't there to witness the triumph, you can still stop by and appreciate the talented creations Columbia students have to offer.



A guitarist entertains the crowd at the Hokin Center during the Honors reception.

Angela Ratkowski/Chronicle

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# Well-known photographer speaks at college gallery

○ Victor Skrebneski shares insight on how he sees art

By Pablo E. Gutierrez  
Staff Writer

Mirrored in his tortoise shell glasses was a room of about 40 people, some of whom stood, but most preferred to sit on the wooden floor of Columbia's Museum of Contemporary Photography two Saturdays ago.

Victor Skrebneski, a world-renowned photographer who, according to the gallery brochure, "redefined beauty in the final part of the 20th Century," welcomed the group of students, faculty and art-lovers to his exhibition.

At the gallery talk, the confident and amiable 72-year-old artist spoke in a rhythmic tone. Behind him was a photograph, "The Bridge Over Untroubled Waters," originally published in *The New York Times*. In the picture, a number of sailboats seem to float in the fog from between the iron cords of the Golden Gate Bridge.

Though originally the work of another photographer, the Skrebneski-altered piece stood brightly and prominently, as if summing up his career.

Clad in brown corduroy pants, a white polo shirt underneath a baby-blue sweater, and a plaid sports jacket, Skrebneski explained his motivation for this exhibit to the silent and attentive audience.

He spoke about the 21 photographs he collected for two years from the pages of *The New York Times* and the *Chicago Tribune*—photos which he then blew up, cropped and changed

from black and white to color, and vice versa. These are photographs that to some might seem just like any other, but these are ones that were rescued from abandonment and whose only glory might have been the privilege of being in their respective papers only to serve as birdcage liner the next day.

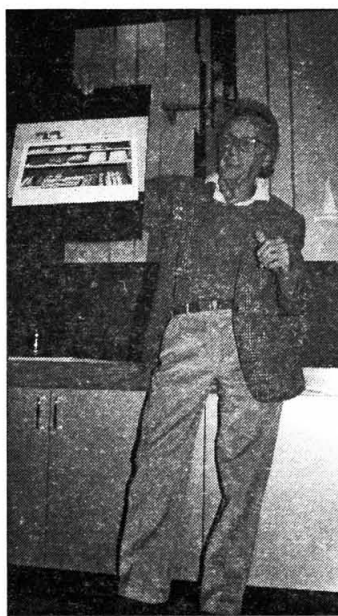
That is what 'Fifty-Cent Masterpieces' is about: giving credit to newspaper photography," Skrebneski explained. It's about the sensibility of an artist in seeing art where others might have seen only dry facts, he said.

To see the world through Skrebneski's eyes is like having the Prado, Guggenheim, Dali and Picasso Museums—put all of their paintings frame-to-frame in a room so that everywhere you turn and everything you see reminds you of the masters.

"I view everything as a painting," Skrebneski said. "I'll be looking at whatever I want to shoot and say 'that look like a painting by whomever.'" It was that similarity that he found in pages full of words and ads, and then placed under a new light for us to see here at Columbia.

Skrebneski, a trained painter and sculptor, has been capturing the images of the most beautiful and influential faces in the world for more than half a century. And it all started here in Chicago.

When he was six or seven years old, the photographer was playing in the park when it suddenly started to rain. He jumped off the swings where he had been playing and rushed to the clubhouse. It was then, as he hopped ponds and dodged raindrops that, he said, He noticed a blackbox camera that someone had left behind, so he picked it up, brought it to the clubhouse, and gave it to a lady who stood behind a desk Skrebneski recalled.



Angela Ratkowski/Chronicle  
Victor Skrebneski presents his 'Fifty-Cent Masterpiece' exhibit at the Museum of Contemporary Photography.

Two weeks passed and nobody claimed the camera, so it was his to keep.

Later in life, a friend aspiring to be a photographer gave Skrebneski his darkroom equipment. He used the equipment to enlarge and crop the pictures he had taken as a child with his blackbox camera—pictures of landscapes and his sister Jennie.

He showed his photographs to Harry

Callahan, a photography instructor at the Institute of Design, who urged him to show his work to some New York magazine editors. He did, and a few months later he was working for *Esquire* and other publications.

Skrebneski came back to Chicago to pick up his possessions before moving to New York and was called to do a fashion assignment for Marshall Field's. That job led to another and soon enough he had opened a studio in Chicago, discarding his plans to move to the Big Apple.

For 27 years, he reflected in his glass eye the beauty and glamour of Estee Lauder models. He immortalized the 1970s' most famous artists in his work, "Black Turtleneck Series."

During the 1980s and 1990s he became fascinated with blurred photographs and just recently he captured the essence of the Steppenwolf Theater's 33-member ensemble.

Now he shows his audience pictures they may have seen before, but he presents them in a radically different context. The viewer is allured by the aesthetics of his vision to a world where the ordinary becomes extraordinary.

There is a photograph that has an almost magical and enigmatic feel to it. In it, there are two semi-trucks being X-rayed at a border-control stop on the Mexico-Guatemala border. The photograph is actually the X-ray, so the viewer can see a number of white figures in silhouette, concealed inside the trucks' cargo areas. They are people being smuggled across the border, doing their best to keep alive their dream of a better life.

"That one is like an opera," Skrebneski said.

## Part-time faculty negotiates new contract with college administrators

○ Union members want greater voice in college affairs

By Jill Helmer  
Assistant Editor

Negotiators from the union representing Columbia's part-time instructors are currently working on a new contract with school administrators, according to officials from both sides.

The current contract, which covers 720 part-time faculty members, expires Jan. 31, 2002.

This will be the second contract the part-time faculty union (P-Fac) will establish with the college. The union was founded just three years ago.

"We have almost three years of experience with a contract and what's best for part-timers. We know how to change it and how to make it better, and what didn't work the way we wanted [with the first contract]," said Joseph Laiacina, union chief negotiator and part-time teacher in Columbia's Academic Computing department.

P-Fac members are hoping to improve several aspects of their contract with Columbia: compensation, campus security, health benefits, and the amount of input part-time faculty have in the college, Laiacina said.

While salary is an important issue, P-Fac representatives are more concerned about the voice part-time faculty has in the college.

"We want to be more integrated with decisions being made about part-timers in the college," said John Stevenson, chairperson of the P-Fac's publicity committee and a part-time instructor in the Liberal Education department.

Stevenson said the union has started to accomplish its goals in the three years

that the contract has been in place.

"We want to be fairly represented, and have a more firm part in the college," he said. "The first contract did make some gains on pay, but I think most would feel it's not where it should be."

Laiacina said he doesn't know what to expect of the new contract, but he is optimistic. "I don't have a crystal ball, but I would guess that most things we're going to ask for, we will get in some form, but not necessarily to the degree or in the form we expect."

"We have to look at the college mission statement too, so that the demands we make aren't interfering with teaching. People negotiating have to remember we represent what is best for everyone," said Laiacina. "We can't bankrupt the school because we want more money."

College officials said that while there were some small issues with the first contract, there were no major problems with the agreement.

"The problems that have emerged have been minor," said Paul Johnson, director of the college's Human Resources department. "It was mostly just interpretations of the contract, or things that were not covered."

Because of unclear language in the first contract, negotiators will be looking to streamline the new agreement, according to Columbia Provost Steven Kapelke. He added that the new negotiations are taking place only because the current contract is expiring.

P-Fac was originally formed in the fall of 1993 as a way for part-timers to voice their concerns with the college.

In December 1998, members of P-Fac came to the first contract agreement ever between part-time teachers and the college, which was approved in March 1999 by P-Fac members. Columbia is the first four-year private college in Illinois to have professors with a union label.

## Conaway Achievement Project provides academic support for non-traditional students at Columbia

○ Alison May, new director of the project, speaks of future plans

By Kela M. Ellis  
Staff Writer

Just because you don't know about something doesn't mean it doesn't exist.

"Most people don't know where we are," said Alison May, new director of the Conaway Achievement Project (CAP), 33 E. Congress, room 603. CAP's goal is to increase the retention and graduation rates of non-traditional Columbia students by providing them with academic and support services.

CAP is federally funded by a U.S. Department of Education grant which requires that its participants be first-generation students (neither parent has a bachelor's degree), disabled, or from low-income families.

Students accepted into CAP are provided with instruction in basic study skills, tutorial services, counseling and a computer lab. The computer lab has hardware and software for students with disabilities to meet their needs including talking programs and a Braille printer.

Readers, note takers and loan programs for cassettes and tape recorders are also provided to students with disabilities to help them in their classes. All students in CAP receive apartment, job and scholarship referrals.

"Giving students any information to help them adjust is what this center is all about," May said.

Even though most of the students who participate in CAP are first-generation students, the program is seen by most as the office for students with disabilities.

"I think our program is overshadowed because of [the Office for] Students with

Disabilities," said Case Manager Sharon Lee, a former counselor for CAP.

May plans to change the marketing of the center so that others who are not disabled won't be misled. May pointed out that the new 2001 Student Handbook shows the "Conaway Achievement Project" appearing in small letters while the words "Office for Students with Disabilities" appear in big bold letters above it.

"If [students] come here...they'll think it's only for students with disabilities, but that's not all we do," May said.

To better market the program and change student misperceptions about CAP's services, new brochures will be produced and CAP will give presentations in classrooms.

And although CAP is federally required to fund only 150 students, two-thirds being first-generation college students and one-third being disabled or from low income families, no one who applies will be turned away, May said.

"We are trying to market ourselves as a home base...so you can know to call us if you need anything," May said.

Counselor Noel Rodriguez, who has been with CAP since it started in 1997, said that being under new leadership, from a new president to a new director for the program, is positive.

"When you have support from the very top, it trickles down," Rodriguez said. "And that's good to have."

When May applied for her new position as director of Student Support Services, she was impressed with the amount of support Columbia offers its students compared to other colleges.

"I don't want to sit behind a desk and dictate...I want to get out there and help support students," May said. "And that's what we're about. That's what Columbia is about."



# Apple @ Columbia:

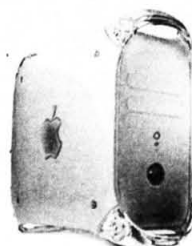
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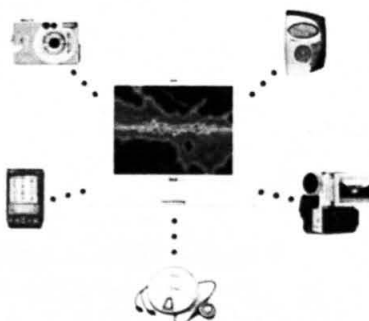


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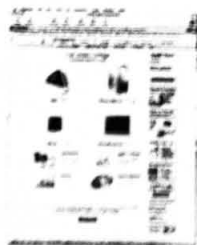
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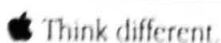
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C. Wagner 8/2001



## Protest denounces moratorium on student visas

By Carrie Sturrock

Knight-Ridder Newspapers

SAN FRANCISCO—A moratorium on student visas would not stop terrorism and would hurt the United States, said University of California-Berkeley student protesters Tuesday outside U.S. Sen. Dianne Feinstein's office.

Holding signs that read "We are all immigrants" and chanting "Dianne Feinstein, we say no! The racist bill has got to go!" about 30 protesters with the Berkeley Stop the War Coalition rallied a crowd of more than 100 at the corner of Post and Montgomery streets.

Following the Sept. 11 attacks on the World Trade Center and the Pentagon, the Democratic senator proposed legislation for a six-month moratorium on student visas until the Immigration and Naturalization Service revamps the program. At least one of the suspected terrorists entered the country on a student visa to attend a language program in Oakland.

Feinstein has proposed spending

\$32.2 million on more thorough background checks of student visa applicants and the system that tracks them once they enter the United States.

Just hours before the protest began, Feinstein met in Washington, D.C., with representatives from California State University and other educational institutions to explain her proposal in more detail.

"What she is saying is that our borders have become like a sieve - people are abusing the visa process," said Howard Gantman, Feinstein's director of communications. "Right now, the system at the INS is so broken."

The Berkeley Stop the War Coalition opposes any military response to the terrorist attacks, which the U.S. government suspects were the work of Osama bin Laden, a Saudi living in Afghanistan. The coalition also opposes any racist backlash against Middle Easterners or Muslims, which is how it views Feinstein's proposal.

"She's using the terrible tragedies

of Sept. 11 to introduce a terribly xenophobic attack on civil liberties and immigrant rights," said coalition spokesman and UC graduate student Hoang Phan. "She's exploiting that tragedy."

Hani Hanjour, one of the men authorities think piloted a plane into the Pentagon, had a student visa to study English at a Berlitz ELS Language Center at Holy Names College in Oakland for fall 2000. The Saudi never arrived.

In the 2000 fiscal year, 284,053 people entered the country on student visas, a fraction of the more than 3.5 million who entered on temporary visas for business or pleasure.

That gives Krista Boscoe hope that Feinstein's proposal will not become law. Boscoe, academic director of Aspect International Language Academy in San Francisco, did not know about the protest but went to Feinstein's office at roughly the same time with letters decrying the proposed legislation.

Banning student visas is not going

to stop people from visiting the United States, Boscoe said. She understands Feinstein's desire to act, but considers the proposal misguided.

"By punishing international students you're creating a strong sense of isolationism," she said.

This is not the first time lawmakers have considered revamping the student visa program. In 1996, Congress passed a law to collect data on international students after officials learned that a terrorist in the 1993 World Trade Center bombing held an expired student visa. But the system was never implemented.

Since the attacks, some international students have faced heightened scrutiny. Federal agencies have contacted nine of the 23 CSU campuses to request information on one or more students. The U.S. Air Force Office of Special Investigations requested a list of the 736 international students enrolled at Fresno State University. Of the 380,000 students at CSU, roughly 15,000 are on visas.

## War can threaten civil liberties at home

By Allan M. Winkler

History News Service

A student of Lebanese background at a university in Ohio was walking across the campus when someone pointed a finger at her and yelled, "Terrorist!"

A Lebanese student at a university in North Carolina was beaten without provocation on the campus.

A Saudi Arabian student at a city college in California was assaulted while walking near his home.

These incidents and others like them have all occurred since the savage attacks on the World Trade Center towers in New York City and the Pentagon in Washington. And together they augur the kind of backlash the United States needs to avoid, even as it seeks to root out the terrorists responsible for these monstrous crimes.

Nations often find themselves consumed by passions that can spiral out of control in time of war.

During World War I, Americans were outraged at Germany for its attack on neutral Belgium in 1914, and later for its deadly submarine attacks on ships such as the Lusitania, carrying American citizens, in 1915. After the United States entered the war in 1917, the German language was prohibited in some communities, and Americans even resorted to the absurd expedient of renaming hamburger "Salisbury steak" and sauerkraut "liberty cabbage." Some Germans found themselves subject to physical attack.

The situation was worse during World War II. Enraged at the Japanese attack on Pearl Harbor on Dec. 7, 1941, Americans were ready to retaliate against both Japan and the Japanese.

By early 1942, Japanese-Americans living in the United States found themselves in what historian Roger Daniels has called "prisoners without trial." What happened then provides us with the best example of the consequences when aggressive, retaliatory passions get out of hand.

Japanese-Americans in the 1940s were a minority in the United States, just as Muslims are today. They numbered only 127,000, roughly one-tenth of 1 percent of the

American population. Yet they had faced discrimination ever since they began arriving in the late 19th century.

Anti-Japanese sentiment intensified in the early months of the war. Using the pejorative word for a Japanese person then thought acceptable, Gen. John DeWitt, head of the Western Defense Command, observed: "A Jap's a Jap. It makes no difference whether he is an American citizen or not. I don't want any of them."

The governor of Idaho was even more explicit. "A good solution to the Jap problem would be to send them all back to Japan, then sink the island," he said. "They live like rats, breed like rats and act like rats."

American President Franklin D. Roosevelt, concerned above all with the war effort, bowed to political pressure. In February 1942 he signed Executive Order 9066, which evacuated all West Coast Japanese from their homes.

When it became clear that other parts of the country were not willing to accept the Japanese, a newly created War Relocation Authority, acting with presidential and congressional approval, brushed constitutional guarantees aside and forcibly moved 110,000 Japanese-Americans to 10 detention camps in seven Western states. Quarters were primitive and uncomfortable. The whole experience was humiliating and left deep scars on thousands of loyal Americans of Japanese descent.

The internment was the greatest single violation of civil liberties in the history of the United States.

Today, there is a very real danger of the similar abuse of foreigners in America who are thought to look Arabic or embrace Islam. The administration has already announced an expansion of the power to detain immigrants suspected of crimes, with new rules allowing legal immigrants to be detained indefinitely in the event of a national emergency.

Although both immigration lawyers and civil liberties advocates are concerned, anger at the devastating terrorist attacks continues to guide the response. We have thus far managed to avoid serious attacks on large numbers of Muslims, or wholesale violations of civil liberties, but the groundwork for such episodes has now been laid.

## College campuses share in increase in CIA recruitment

By Kristyn Peck

Capital News Service

COLLEGE PARK, Md.—The CIA recruiting booth did a brisk business at the University of Maryland career fair Wednesday, as students joined the "unprecedented" boom in applications to the spy agency since the Sept. 11 terrorist attacks.

The line was filled with people like Stacey Richburg, a senior finance major who had planned to be a stockbroker but now is thinking of doing auditing and accounting for the CIA.

"I think it's really neat how they can track the bank accounts of the hijackers," Richburg said. "It seems much more interesting than being a stockbroker."

CIA recruiters at College Park said they have seen increased interest among college students on other campuses, too, since Sept. 11. Agency officials said that reflects a growing number of applications from all sectors.

"The interest is unprecedented," said Mark Mansfield, a CIA spokesman. "Normally, in a week, we get 500 to 600 resumes, and since the attacks occurred, the resumes have increased tenfold."

Mansfield said that the agency has received applications for numerous positions, including analysts, scientists, technicians, linguists, economists and operations officers - commonly known as spies.

"It's very, very good because we are getting resumes from very high-caliber people who ... may have not been interested prior to the attacks,"

Mansfield said. "The more applications we get, the better."

Students waited in long lines to talk to representatives from the CIA, one of about 60 potential employers to set up shop at the job fair Wednesday. FBI recruiters are scheduled to visit campus Thursday for the second day of the job fair.

Many seniors who visited the CIA booth had planned on careers in other fields. But since the attacks, companies have started downsizing, and students have been broadening their job search.

"I don't think I would have looked twice before," at the CIA, said Monique Goodger, a graduate student studying survey methodology research.

Eric Modrow, finance major, said he is

"My sense of patriotism was rekindled"

—Mike Norris

applying to more government agencies because he anticipates that the market for finance jobs will be unstable when he graduates in May.

"Definitely after Sept. 11, I'd like to be an agent," Modrow said. "I'm also looking at working for the IRS (Internal Revenue Service), that would probably be a little safer."

Mike Norris, a senior who is studying economics and government and politics, is applying to finance positions within the agency.

"My sense of patriotism was rekindled," Norris said.

Mansfield said the CIA has doubled the number of people working to counter terrorism since the attacks. He said the CIA is "absolutely determined to find out who is responsible for the attacks ... and hopefully, the people we recruit at the career fair will be working to fight terrorism."

Dennis Park hopes to be one of those people. Park, who graduated from Maryland with a degree in information technology last May, came back to the university's career fair with specific plans to talk to CIA recruiting officers about a national security job.

Park acknowledged that he was "capitalizing on terrorism in a way." But, he added, "It feels good to be a part of the government."

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PHOTO BY SARAH FAUST





## CREDIT CARD QUIZ (CONT.)

**18) When faced with a sizeable credit card bill you should**

- A. pay the entire amount due
- B. make at least the minimum payment
- C. sell that "cumbersome" extra kidney

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# COMMENTARY

## U.S. must change suicidal foreign policy

By Jeffrey Babbitt

Vice President of Tax Payers United of America

"America was targeted for attack because we're the brightest beacon for freedom and opportunity in the world."

So said President George W. Bush on the night of the Sept. 11 terrorist attacks on New York and Washington, D.C., as part of his brief, emotional speech to the American people.

As a statement designed to instill national pride and suppress national fears, I suppose it worked well enough. But as an analysis of the real motivation for the Sept. 11 attacks, it falls short.

No, the Sept. 11 attacks on the United States were not prompted by fundamentalist Muslim envy of America's "bright beacon of freedom." They were the result of decades of failed U.S. foreign policy in the Middle East. Our Middle East policy is a suicide pact—that much became painfully clear on Sept. 11, if it wasn't obvious before Sept. 11. The solution to the problem is to change policy immediately and completely.

Let's step away from the rhetoric for a minute and look at the facts.

Until the early 1970s, our Middle East policy was generally considered fair to all sides. Around 1975, we began pumping money into Israel, tipping the balance against the Palestinian nationals. In 1979, 52 Americans were taken hostage at the U.S. Embassy in Tehran, Iran, by a group of Muslim students.

The U.S.-supported shah of Iran, Mohammed Reza Pahlavi, had recently been overthrown by the Ayatollah Ruhollah Khomeini, an Islamic fundamentalist leader. The first terrorist act directed against Americans in the Middle East occurred only after an increase in American support for Israel and Western influenced Middle Eastern leaders.

Today, our military and economic aid to Israel is conservatively estimated at \$3 billion per year.

We also give hundreds of millions of dollars every year to PLO leader Yasser Arafat (\$485 million in 2000 alone), more than \$2 billion annually to Egypt, and over \$120 million in annual aid to Afghanistan, despite that country's unwavering protection of prime suspect Osama bin Laden. Approximately \$80 billion in yearly military aid goes to Saudi Arabia and other supposed friends in the Persian Gulf, who are presumably wealthy enough to take care of themselves.

Add in foreign aid and American military intervention in the rest of the Middle East, Islamic North Africa, and Islamic Southwest Asia, and the American taxpayers are throwing nearly \$100 billion into the region. The official rationalization for the heavy \$100 billion price tag is that it supports free, democratic Middle Eastern nations against the dark fundamentalist Islamic forces that seek to stamp out the light of freedom everywhere. This absurdly large investment by American taxpayers in peace and freedom actually bolsters oppression and encourages terrorism in the Middle East and the United States.

Take, for example, Saudi Arabia and Egypt, two of the Arab countries who benefit most from the generosity of the American taxpayers. Far from being free and democratic nations, both of these governments are repressive totalitarian regimes that have banned free speech and subverted the democratic election process to keep power

in the hands of their ruling elite.

Certainly the biggest ally we have in the Middle East is Israel. But Israel is certainly no bright beacon of freedom. Although both the Israelis and the Palestinians have historical and religious ties to the land, the government of Israel has repeatedly suppressed the Palestinians, allowing its own radical religious factions to derail the peace process. Israel has used its military in reprehensible attacks against Palestinians who were severely outgunned, if not completely innocent.

To be fair, Palestinian groups have done horrible things to innocent Israelis as well, but that doesn't essentially change the equation. We could still easily call Israel a "repressive regime" and the Palestinians "freedom fighters" without changing the facts of the case. After all, the latter is what we called Afghan soldiers as long as they were resisting their Soviet Communist colonizers.

Now, many of those same Afghani "freedom fighters," who received U.S. backing in the late '70s and throughout the '80s make up the Taliban, the fundamentalist Muslims who control 90 percent of Afghanistan. Indeed, Osama bin Laden himself was once an important client of the American CIA in its covert battle against the USSR in Afghanistan. He was a "freedom fighter" alongside the guerrilla troops who received U.S. aid, training and weapons in exchange for serving the American political agenda.

As long as these repressive regimes, including Israel, continue to receive U.S. foreign and military aid, they have no economic incentive to change, no incentive to work out their own internal and regional conflicts. By subsidizing these governments' oppression of their own people, American taxpayers are subsidizing the conditions that lead to terrorism.

Since we are the chief financial backer of this oppression, we are naturally a major target of that terrorism. So what are we to do about this threat to our bright beacon of freedom? Commit to an all-out war against terrorism? Sacrifice our freedoms, placing our country under some degree of totalitarian rule in hopes that we can prevent these types of attacks in the future? Risk upsetting those who control the flow of oil into the U.S. by tightening the purse strings, or closing the purse entirely?

First of all, the damage we will sustain in a "war on terrorism" will outweigh any benefits we can realistically expect. It is estimated that terrorist groups associated with bin Laden have operations somewhere between 34 and 40 different nations, quite possibly more, and comprise around 25,000 members. Terrorists, by their nature, work underground. Their success depends on their ability to shift locations and avoid detection. If a few terrorists are caught, more always rise to take their place.

Israel has been fighting terrorists since it officially became a country in 1948, and have succeeded only in making the situation worse. Among the people of Afghanistan, which President Bush has all but explicitly defined a terrorist state, are the best guerrilla fighters in the world. They have defended their homeland for centuries from invaders like Alexander the Great, the 19th-century British Empire and the Soviet Union.

What makes us think we can do any better? If we choose to fight this war, we will likely lose it, just as we lost in Vietnam. If we bomb Afghanistan or Iraq, many of the Arab and Southwest Asian nations now professing to be on our side will turn against us in protest. Even if

countries like Egypt and Saudi Arabia stay with us, hoping to hold on to their pieces of the American foreign welfare pie, their people will likely join the opposition in droves. Terrorist organizations will grow, as will the American body count.

What about those who urge us to give up some of our freedoms in exchange for security? After all, if our bright beacon of freedom attracted these attacks, we could make ourselves safer by dimming the beacon a little. The FBI is close to having nearly carte blanche wiretapping authority on all analog (e.g., phones) and electronic (e.g., Internet) communications. The airlines have banned knives and other sharp objects. Plans are being discussed to revive the draft and force all able-bodied young men to risk their lives in another futile battle overseas.

What's next? Shall we collect all of the privately held firearms in the country? Shall we outlaw criticism of the government? Shall we place fundamentalist Islam on a list of "rogue religions" not protected by the First Amendment? Shall we ease the restrictions on search and seizure for local, state and federal cops until "probable cause" is a meaningless phrase?

There are plenty of people in this country who would love to toss out the Bill of Rights and who wanted to do this long before Sept. 11. But this will do little to enhance security. The truth is that whatever roadblocks we erect can be sidestepped by anyone determined enough to do damage. If they can't communicate through email, they will send coded letters through the U.S. mail or a private delivery service. If they can't smuggle knives or guns onto commercial airliners, they will carry on seemingly harmless items and transform them into weapons in mid-air—a broken compact disc would work as well as a knife.

If the terrorists are willing to give up their lives and are smart, well-organized and patient enough to spend two years planning one massive assault, there is little hope that turning the United States into a police state will stop them.

What these proposed sacrifices of freedom will do, if we are foolish enough to allow them, is transform the United States into just another country that's not much worth living in. Anyone who seriously thinks we should cancel our constitutional rights as Americans on the off chance of foiling all future terrorist attacks should consider moving to Saudi Arabia or Israel where those kinds of ideas are already more or less in practice. Restricted rights have so far failed to win the war on terrorism for those Middle Eastern nations.

The best and only sane answer to the threat of terrorism is to leave the Middle East alone. An American exodus would force Middle Eastern oppressors and freedom fighters, free governments and terrorists to solve their own problems. It would save thousands of American lives by removing the United States from a conflict in which we shouldn't be involved anyway.

Pulling out could also return to the taxpayers the \$100 billion we waste on foreign and military aid in the Middle East every year, as a \$100 billion federal tax cut. As for the safety of our oil supply, the flow of oil from the Persian Gulf to American gas stations is as likely to be interrupted if we bomb the Middle East as it is if we pull out.

Gas prices will rise either way, but our own federal,

See **Foreign Policy**, page 11

### Exposure



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# The choice to voice stutters at Columbia

By William Gorski

Commentary Editor

Upon entering any of Columbia's South Loop campus buildings you will find a plain metal rack that is begging passers-by to take notice of it. I'm talking about the *Columbia Chronicle*—the very publication in front of you. While you have made the choice of picking this award-winning student produced news publication as your eye into Columbia's weekly happenings, there is still a huge majority of students who literally stand oblivious to the stack of free information at their feet while waiting to pack into the next sardine can.

You could be a student, teacher, faculty member, prospective student, high-ranking college official or just an interested news junkie, but the opportunity to find out about the evolving Columbia community has sparked your interest. A student of Columbia's Management department said he uses the *Chronicle* to "update myself with what's up in school." For this student, last week's paper was filled with news about a new dorm Columbia is building, a total revamp of the financial offices, the hiring of a new vice president who plans to take a fresh approach to business at Columbia, and a variety of carefully selected articles from campus news around the country.

"No one pays attention," this urbanite concluded with an angry tone in his voice.

Columbia is a college of commuters and city-dwellers who come to the South Loop on a daily basis to fulfill their need for higher education in a campus stacked tall into the sky. Level upon level, Columbia is composed of a multitude of artists and communication apprentices and masters, each one with priorities, opinions and goals as varied as Chicago's unique social composition itself. At the *Chronicle* our goal is to speak to as many of you as possible and to keep you interested in your school community. It is our belief that we can be your voice no matter who you are.

Some of you really don't care for having a voice at Columbia, and I don't blame you. It is a confusing place and time in our lives that often leaves one feeling as dissociated as the masses on the frenzied downtown streets. Students who live in the South Loop want a tighter campus where more people are involved in extracurricular activities. Others want to get their edu-

cation and get back to their lives—lives scattered as far as Kenosha, Batavia and Calumet City. I sympathize with the latter because my first year at Columbia felt like a grueling trial of patience, somewhat similar to having to renew your driver's license at the Secretary of State's office every day.

Columbia is defined, just as Chicago is, as a place you love to hate. Columbia is a school of eccentric personalities, vagabonds and dreamers. Most importantly, it's a place that develops a certain genius in its finest that fellow institutions and business establishments throughout the country continually recognize as the products of a fast-rising star in the academic world. We reel in the chaos and somehow still yield creatively sophisticated thinkers who are changing the world in ways we never knew they could. For many, the news in the *Chronicle* hardly encapsulates what they are feeling at Columbia.

This is an audience with rebellious tendencies, screaming at the world to break out of its old patterns. This is an audience looking for fresh perspectives and new ways of examining the world around them. All this print seems to disengage the artist's mind—a mind looking for philosophical meaning that goes deeper than the next news story. A Photography major told me, "The *Chronicle* just doesn't interest me. I read the *Reader*."

The *Chicago Reader* is a free publication distributed throughout the city at coffee shops, carry-out joints, grocery stores, clubs and even at Columbia. The *Reader* seems to be a common alternative for Columbia students who have no interest in the *Chronicle*. It offers feature stories about the people and communities at the heart of the city.

The *Reader* gives you insight into personal stories that seem to emulate the personality of Chicago with a philosophical and artsy edge. Its articles are often structured to let all the grime and beauty behind life shine through for better or worse. To tell you the truth, I am a journalist with a concentration in news writing and reporting, and I can remember articles from the *Reader* that came out months ago better than I can remember many of this week's stories in the national papers.

For a school that is defined by arts and communication studies, it is strange that the *Chronicle* would not have a larger

readership than it currently does. Others reject the *Chronicle* on the same basis they do all other news publications. That is, they see through to the hidden agendas of the news media and the stories they present. Many students, especially Columbia students, are keen to the fact that the most defining events of any society rarely surface in the pages of the local newspapers. Remember that artists are usually a species of the underground who don't find a voice in the mainstream forum.

They see what Paul H. Weaver was trying to say in his book, *News and the Culture of Lying*, when he wrote, "What's actually going on in the real world is the ordinary business of ordinary institutions. What officials and reporters converge on, therefore, are travesties, not real events." He completes that thought by saying that officials and journalists are pretending that the events they're enacting and narrating are bona fide actions taken on the merits in the normal context of the newsmaker's jobs, whereas in fact, most news events and stories are performances. This is an audience who, by now, is wary from past decades of news-media blunder and misrepresentation.

Since you have read this far, it is obvious that you care about what the *Chronicle* has to say and you trust that it is a legitimate representation of the school—and it is, but of only a certain part. We work hard at the *Chronicle* to be every student's voice and we are open to ideas and opinions. One of the great freedoms in the United States is the freedom of the press. The press is meant to be your catalyst for expression in the community and it is to your advantage to make use of it.

We are here as servants of the community and all we want is a chance to provide great news that someone will care about. The agenda here is to unite a school with a reputation for great depth of character with its students, who are engaged in widely varying forms of creative expression. Reader input has always been the press's most valued commodity. Your feedback is the only way we can really reach out to Columbia's diverse community.

e-mail letters and input to the *Chronicle* staff at [letters@cccchronicle.com](mailto:letters@cccchronicle.com)

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## Foreign Policy

Continued from Page 10

state and local governments can mitigate that by cutting gas taxes, which make up about a third of the retail price of gasoline. Other taxes will also be cut, once we cut the \$100 billion in Middle East aid from the federal budget.

War, on the other hand, will increase the federal budget, increase taxes and drive up gas prices. Even if we disregard the economic arguments, cheap gasoline is not worth the cost of potentially hundreds of thousands of American lives over the next few years.

Will leaving the Middle East guarantee an end to all attacks on America? I suppose some terrorists could still be sufficiently upset at the sight of the Cairo McDonald's to bomb that symbol of American influence. American consulates or remnants of military bases overseas may still be targets. But if we no longer actively aid the enemies of fundamentalist Islamic terrorist organizations, we strip them of at least the greater part of their motivation, and

the chances of another assault on our home front will be negligible.

As it is, another attack on a major U.S. city using some kind of weapon of mass destruction could possibly kill tens of thousands more innocent Americans than were killed on Sept. 11. The sooner we pull out, the greater our chances of avoiding the next, bigger terrorist attack.

President Bush's mushy rhetoric about the inviting target of our shining national goodness and his superheroic, straight from the comic books vow to "rid the world of evil" have their place.

But these sentiments, which have been repeated by commentators, talk show hosts and average people far too often since Sept. 11, are not just intellectually hollow and deliberately dismissive of a few relevant hard facts. They are dangerous because they blind us to the long-term causes of these attacks, and therefore to their long-term solutions.

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## The Columbia Chronicle Photo Poll

Question: What's your favorite food on a stick?



William Byrne  
Junior/Radio  
"Shiskebab. It's the only food I know on a stick."



Tim Bass  
Grad Student/Fiction Writing  
"Chicken."



Sharna McCurdy  
Sophomore/Photography  
"Frog legs."



Tom Kasalo  
Senior/Radio  
"On a stick? The classic: Taffy Apple."



# Stitch

tuesday nights

Columbia College Chicago students, staff, and faculty are invited to stitch or paint a piece of fabric emblematic of a loved one lost to AIDS. All sewing fabric and painting material will be provided, however, we encourage you to bring something in remembrance of someone special. The finished panel will be unveiled during the exhibition reception of The AIDS Memorial Quilt and photo-documentary, The Faces of AIDS in December, 2001. The panel will then be submitted to the NAMES Project Chicago chapter to be part of the Quilt. To participate, please visit the Glass Curtain Gallery every Tuesday beginning October 9, 2001 from 4pm to 7pm. For more information contact 312-344-6650 or to learn more about the quilt visit [www.namesprojectchicago.org](http://www.namesprojectchicago.org).

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*We shared his illness and how it made us feel.  
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## IN THEATERS FRIDAY, OCTOBER 19TH!



# Preview



# the **J. davis trio**

**Wednesday October 10th 1:00pm**

**Hokin Gallery**

**623 S. Wabash, 1st floor**

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*full length performance*

**Friday October 12th 1:00pm**

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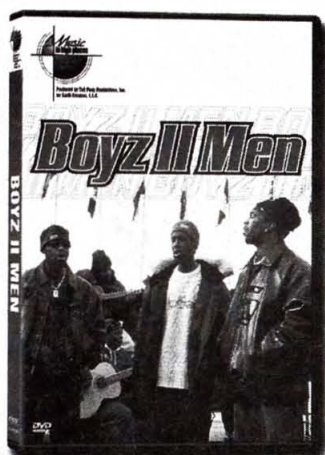
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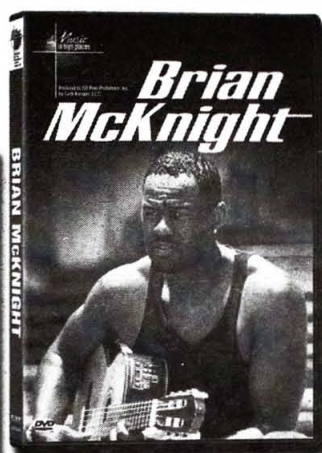
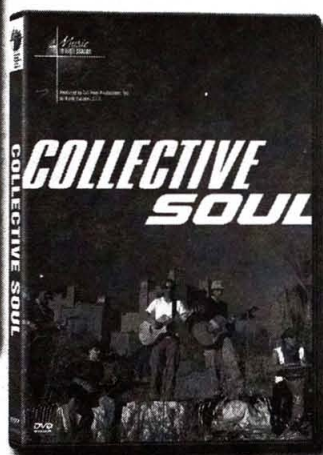
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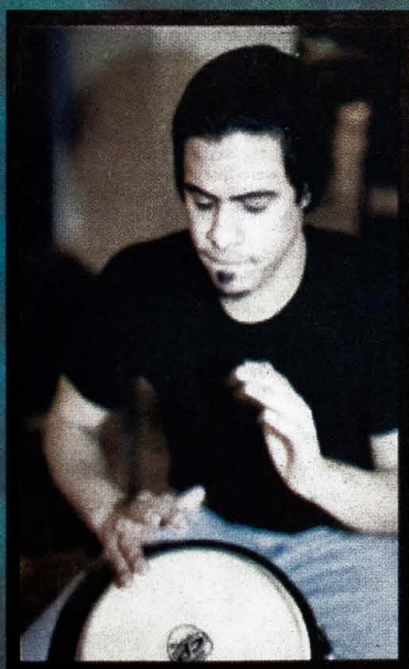
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**Hokin Annex**

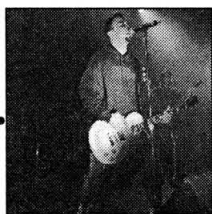
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## This Week Inside A&E...



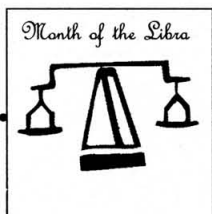
Onesezero plays a concert at the Riviera Theatre.

Page 17



"Zoolander" made its theatrical debut last weekend and the review is in.

Page 17



Month of the Libra

Check out your weekly horoscope and see what lies in your future.

Page 19



"Emeril," on NBC's new prime-time lineup, is just half baked.

Page 22

## van Gogh and Gauguin: Studio of the South

By Julie Shamon  
Staff Writer

The Art Institute of Chicago and the Van Gogh Museum, Amsterdam, present two widely celebrated Impressionist artists in "Van Gogh and Gauguin: Studio of the South," an exhibit exclusive to Chicago through Jan. 13, 2002.

With 21 spacious galleries, this extraordinary exhibit contains 130 artworks—collections from all around the world—and is the first exhibition to display the professional and personal relationship of van Gogh and Gauguin. The exhibit couldn't have been timelier, because it was around this time of the year when the two artists lived together in the Studio of the South, also known as Yellow House for the golden-hued building which served as their home and studio. They learned together and produced masterpieces during their eight weeks in Arles, France, from mid-September through two days before Christmas.

The exhibit carefully illustrates the nature of their inclement friendship, their wonder in each other's work, and an ample collection of their dialogue in letters. While sashaying through the crowd of eager art lovers, you will learn a number of amazing facts about van Gogh and Gauguin.

Each gallery has a quote from one of the men written on top of the wall. Upon entrance to the gallery, you will read a brief explanation of the particular theme presented in the artwork. A curt history of their masterpieces is included, such as the transition in brush stroke or dark periods they underwent before they met and collaborated.

Crowds formed quickly for the exhibit. Many were excited to hand over their tickets and rush into Regenstein Hall, where the works are being displayed. Some artgoers came close to tears, staring in awe at the deeply embedded emotion in van Gogh and Gauguin's artwork. Passionate and talented, van Gogh and Gauguin deliver all you can imagine.

Expect to stay in each gallery, soaking in all they offer in their complex works. Most stood for minutes at a time, eyes keenly focused on one painting, then shifting slowly in zombie-like movements to the next painting. The exhibit expands your imagination while suspending reality. What you see is 19<sup>th</sup>-century beauty—113-year-old mastery most art lovers have been dying to see in person.

The paired works also epitomize the development of the artists' abilities. For instance, after his father's death, van Gogh revolutionized his painting style. In just over one year, van Gogh traded in his dark palette for a full color palette, a noticeable trend in his later works. If you haven't had the opportunity to do your homework about the two artists, there is absolutely no need to because the Art Institute has done it for you. The audio tour, available for \$6 for non-members, provides an extensive background and detailed explanation of the paintings, while weaving in the artists' history and other interesting trivia. The exhibition guide also has more information about each gallery's features and theme title.

Van Gogh lived in a Parisian neighborhood with his brother, Theo, in 1886. For van Gogh, moving to Studio of the South satisfied a lifelong dream, which made his father's dying wish come true, in a way. Van Gogh's father, a Dutch pastor, wanted his son to be a missionary. Van Gogh, a deeply religious man, was also adamant about being a painter and thus created "Visual Manifesto," a demonstration of his talent that shows how much he loved his father. He carried out his father's wish by being a missionary in his own way as a painter. You will notice significant symbolism and different interpretations of his relation

ship with his father.

"It does one good to do different things. That doesn't prevent me from having a terrible need of—shall I say the word?—religion," van Gogh wrote in a letter to Theo, an art dealer. "Then I go out at night to paint the stars. Even as I suffer, religious thoughts sometimes gives me consolation."

Once they met, the two artists exchanged their work, which you will notice in a gallery called "Meeting and Exchange." While there, you can compare and contrast their artworks, post-Studio of the South collaboration pieces. Gauguin and van Gogh spent eight weeks sharing ideas to form meticulous Impressionistic art, and this long-awaited exhibition successfully shows that bond and how they worked together despite their differences. Along the way, other galleries present each point of their biography, from the time they met until the day they departed Arles. "North and South," especially, is essential in understanding their partnership later in the summer of 1888.

With Theo's financial support, van Gogh rented Yellow House, which was on a public square in Arles, a French site he explored as material for his artwork. He also sent letters to Gauguin, inviting him to enjoy the amazing pastures of Arles with him. During the five months he was awaiting Gauguin's arrival, van Gogh set out to begin a series of paintings later used to decorate Yellow House. This house marked the arrival of a "brotherhood of painters," a place where they collectively embraced each other's talent.

When Gauguin moved into the house in October 1888, they formed a brotherhood; two artists immediately leading an expedition, a journey to find each other's style and sharing that style, while situating themselves to paint side by side.

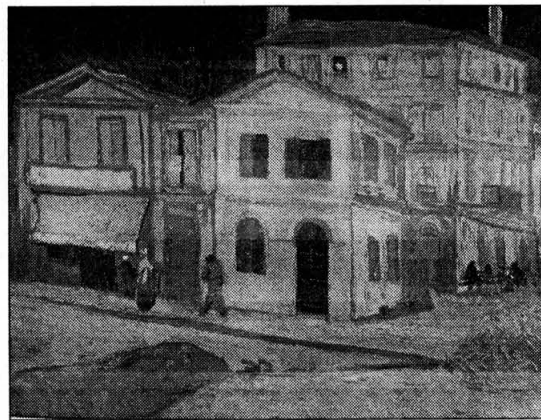
However the difference in their artwork is obvious. Van Gogh painted more landscapes and portraits. Van Gogh's religious undertones make their way into his work, while Gauguin was more interested in style. Gauguin's motifs were painted by memory, but you'll detect van Gogh's influence in his paintings later in his career. Their self-portraits, painted with precision and harmonizing colors, reveal a side of the artists that invokes the spirit as you imagine them contemplate at the easel.

Their different views about painting led to tension and the drama in their lives is most evident in their paintings. Emotionally, van Gogh was scarred. His fear of loneliness, which he wrote about in several letters, becomes apparent in visionary nirvanas such as "Starry Night." Anger between the two built up and led to confrontations that later motivated van Gogh to cut off part of his ear. It is said that he presented his ear to a prostitute in a nearby brothel.

Studio of the South served as the artists' studio during winter months and rainy days, or when they could not paint outdoors. See the "Yellow House Chronology" gallery, with a mock room of the studio they worked in on the nasty, cold days in France. Tension between the two mounted in the final days of the time they spent in Yellow House and their differences worsened. The house was by no means large, but served as a place for them to compare their styles. Since they were forced to be cooped together in such small quarters, you can understand why their relationship ended. Dec. 23, 1888, marked the end of this "brotherhood of painters."

Gauguin felt it was time to leave van Gogh and the Studio. He left Arles the next day, but still kept in touch with his longtime friend. Van Gogh's isolation and loneliness eventually overtook him, especially as a serious illness worsened. He shot himself and died two days later July 27, 1890.

Tickets are available in advance by calling the Art Institute, 111 S. Michigan Ave., at 312-930-4040 or by visiting [www.artic.edu](http://www.artic.edu). Tickets are \$20, but only \$10 on Tuesdays.



Pictured above are two works featured at the exhibit: *Self Portrait dedicated to Vincent van Gogh* (left) by Paul Gauguin, 1888. Also pictured above (right) is Vincent van Gogh's, *The Yellow House*, 1888.

## Band's big break comes in a supporting role

By Michael Hirtzer

Assistant A&E Editor

Some bands produce a demo to get signed to a record label, but LA-based hard rock band Onesidezero made their demo as a parting gift to their loyal fan base.

"It was kind of an accident," said guitarist Brett Kane. "We made copies for our close friends [and] two weeks later we started getting phone calls from record labels calling us out to come meet with them. Next thing we know, Maverick [Records] calls and are like, 'We want to showcase you at two o'clock this afternoon.'"

The record companies jumped at the chance to court the band because "we're not doing something that everybody else is doing," said drummer Rob Basile. "It doesn't feel like everything else you hear out there."

Onesidezero's sound is "kind of melodic, heavy," Kane said. "A lot of people say we have an emo edge to us, but it's not straight up emo. It definitely has a harder edge to it."

Basile said the showcase was their hardest show yet. The Maverick A&Rs "rented this giant sound stage in Hollywood called SIR [with] this giant room with three people standing in the back (with their arms crossed) and were like 'OK, go

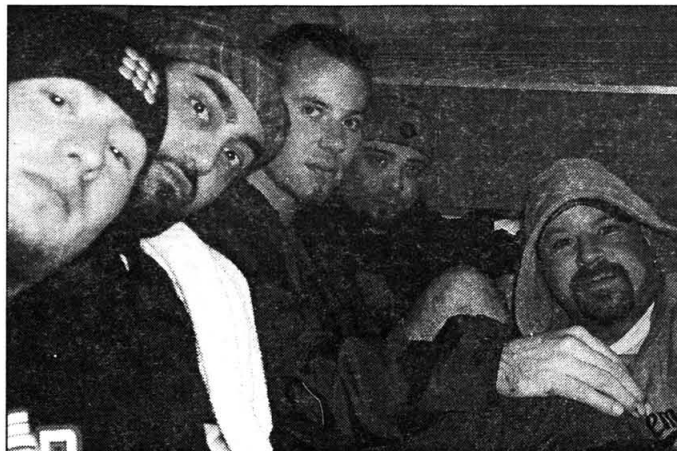


Photo by Mike Schmidt/Chronicle

**Onesidezero: (L-R) Chistian Hernandez (bass), Levon Sultanian (guitar), Brett Kane (guitar), Jason Radford (guitar/vocals), Rob Basile (drums)**

ahead." After the show, Basile said, they just walked away.

The poker-faced A&Rs must have been impressed because Onesidezero was subsequently signed. While they await the release of their debut, **Is This Room Getting Smaller**, they are touring as openers for 311.

And they're grateful for the gig even though "the music styles are completely different," lead singer Jason Radford said. But as 311 supporters and as a relatively unknown band, Radford said, "we have to go out and be ourselves, 100 percent. We also have to sell ourselves and really do our job because these kids haven't heard of us and they're there to see 311."

"We make the kids nuts for them," Basile said. "We pump them up."

They may come off heavy and angst-ridden, but Radford claims they're just emotionally charged.

"On the album and some of the songs in our set, there's different emotions," he said. "Our single is called 'New World Order.' It's about change, mind and body. It's not about political new order, [President George W.] Bush's thing. It's change within yourself."

Their debut LP, which is set for release on Nov. 13, is "a true and honest album from beginning to end," Radford said. "A lot of the songs were written within the first week and a half of pre-production," he continued, "we weren't

going out to write it a certain way, it just worked. It just happened." Radford said he "hopes the album does well enough, so we're still touring next year."

Radford said they're eager to continue touring the country because "Los Angeles is so jaded...unluckily, it's such a musical community that it's hard for someone to truly like you." Basile added, "Once you leave LA, the musical diversity in kids is amazing. When I was growing up, there were the metalers and the new wavers. Now, kids are all getting open minded to all different kinds of music."

They'll continue to open for 311 until the tour ends on Oct. 19 in Pensacola, Fla. After that they will open for current Billboard darlings Incubus on a West Coast tour from Nov. 11 to Dec. 1.

Obviously, Onesidezero is on the up-and-up, but as they relax on a cramped tour bus parked on Lawrence Avenue after their performance at the Riviera Theatre, they seem both eager to take the music industry by storm and humble to be there.

"The dream has already happened and this is all icing," Basile said. "I can remember looking over countless fences," he continued, "and being like 'Oh my god, there's their tour bus,' and now I'm the guy on the bus." Radford added, "I think, genuinely from all of us, we're extremely grateful for this opportunity. It's just such a shot in the dark for everybody."

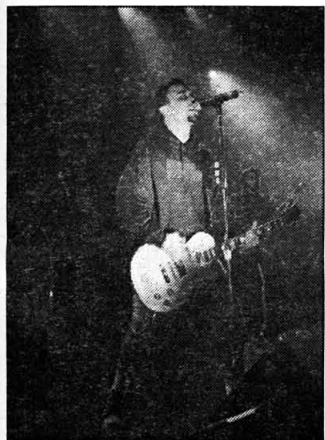


Photo by Mike Schmidt/Chronicle

Radford rocks out.

## 'Say it loud: I'm black and I'm proud'

VHI program celebrates black music in America

By Hal Boedeker

The Orlando Sentinel

B.B. King tells of singing on street corners when he was 14 or 15. Bystanders praised his gospel numbers, but they paid him for his blues performances. "That's why I'm a blues singer," he says.

Glady's Knight tells of being unable to use a restroom at a gas station where she had filled her car's tank. "We experienced more than our share of racism when traveling down South," she says.

Sean Combs, the artist formerly known as "Puffy" and now called "P. Diddy," talks about black musicians' progress as vintage clips of pioneer performers play. "The only reason why we're here is somebody had to come before us and open up some doors," Combs says. "I think they broke down doors and some of them snuck in the back, but once they got in the party, they took it over."

Those observations and many others elevate "Say It Loud! A Celebration of Black Music in America." The five-hour program, playing Sunday through Thursday on VHI, is a giant scrapbook of American culture.

"Say It Loud!" is simpler and less pretentious than Ken Burns'

17-hour-plus "Jazz." The speakers keep it compelling even though the program often results in scattershot, superficial history.

The first hour, for instance, explores political messages in music and ranges chronologically from spirituals to Louis Armstrong to Tupac Shakur. Depth is elusive when so much ground is covered.

The approach is repeated in the following hours on the entertainment industry, gospel influences, sexuality in music and the importance of image.

The speakers come off in widely varying fashion. Ray Charles, Herbie Hancock and other veterans generally have more to say, and say it more eloquently, than Lil' Kim, Wyclef Jean and other young performers.

Odd setups undermine other speakers. Ice-T comments as biker-clad women writhe behind him. In a misguided bit of promotion, the Rev. Al Sharpton talks from a podium with a banner for his group behind him.

"Say It Loud!" draws on experts such as Washington University Professor Gerald Early, yet the performers are the main attractions in this documentary from executive producer Quincy Jones.

In hour one, bluesman King says, "Had it not been for music,

we couldn't have brought the people together as we did. Politicians never did it as music did." The hour features landmark performances: Billie Holiday on "Strange Fruit," Sam Cooke on "A Change Is Gonna Come," Martha and the Vandellas on "Dancing in the Street."

The second hour examines black artists' increasing power in the business. The program salutes Nat King Cole's pioneering and Ray Charles' business acumen.

"I don't have time to worry about junk," Charles says. "I'm trying to figure out how to make me some money."

Michael Jackson propelled black artists to new prominence in the 1980s, and today's performers display shrewd entrepreneurial skills.

The third hour, the strongest, details the gospel influence on popular music. Lou Rawls notes how lyrics shifted: "Instead of saying 'oh, Jesus, save me' it's saying 'oh, baby, help me.'"

Enriching the hour are vignettes on singers Aretha Franklin and Marvin Gaye, who moved from church music to pop.

The fourth hour, the next strongest, acknowledges artists with sensual flair: Gaye, Barry White, Tina Turner, Isaac Hayes, Donna Summer and Sylvester.

Smokey Robinson praises Jackie

Wilson as "the black Elvis Presley." Taj Mahal describes Bessie Smith as being "like a wild, big, pork-chop-eating, lusty sister."

The last hour concentrates on how Duke Ellington, Miles Davis, George Clinton and others shaped their images.

Ice-T sounds a disconcerting theme that's too prevalent in the music industry. "Image is everything," he says. "It's more important that people know what they're going to see than what you're going to sound like."

But Patti LaBelle, who used to wear outlandish outfits, sees the subject differently. "I sometimes wonder if what you wear will make or break you as an artist," she says. "What it really should be about is what you're doing and not about how you're looking."

"Say It Loud!" isn't the smoothest documentary, yet in stressing serious themes, it stirs many fond memories. "Our musical history is immense," jazz singer Nancy Wilson says. "We are very fortunate people in that we have many talented people."

The whole country is lucky. "Say It Loud!" is a stunning inventory of noteworthy performers.

The five-part documentary air at 9 p.m. Sunday through Thursday on VHI.

## Stiller's flick flops

By Tracy Fuller

Staff Writer

If you want to see a movie that will make you laugh until you cry, than don't see Ben Stiller's latest flop, "Zoolander."

"Zoolander" stars Ben Stiller as Derek Zoolander, the dimwitted male supermodel every fashion designer from Versace to Hilfiger wants to have dash down their runway. Zoolander thinks he can't be beat for the best male supermodel award until rival hunk Hansel (Owen Wilson) shows him who's hot and who's not.

And just when things couldn't get worse for him, he loses his friends and decides to retire. After he's rejected by his dad and his brothers, one of them played by Vince Vaughn, he decides to go back into the fashion world when his agent Maury Ballstein, played by his father Jerry Stiller (of "Seinfeld" fame), gives him an offer he can't refuse.

Posh fashion designer Mugatu wants Zoolander to model his new "junky" designs. But little does Zoolander know—which is very little—that Mugatu's runway show is actually a cover-up for his plan to brainwash Zoolander to kill the prime minister of Malaysia, who is planning to ban child labor laws, therefore stopping the production of Mugatu's fashions.

That's where Matilda, played by Stiller's wife Christine Taylor, comes in. She plays a prudish *Time* magazine reporter who discovers Mugatu's agenda for Zoolander and becomes his savior and lady-love.

She also forces Zoolander and his rival, Hansel, into a truce, to which they all drink "special tea" and have an orgy with midgets. After all, what would a Stiller movie be without midgets? As terrible as that may sound, it was a break from seeing Zoolander's "Blue Steel," a cheek-sucking, eyebrow-narrowing gaze which we see every time he makes a dumb comment. It's funny at first, but after the first 15 times you see it, the effect kind of wears off.

Dumbfounding would describe the plot and dialogue, which left me yawning—not laughing—at every scene that was supposed to be hysterical. Making fun of male supermodels gets old fast, and a scene where David Duchovny plays a retired hand model from the '70s looks like a half-dozen other movies. "Zoolander" kind of has an "Austin Powers" feel to it, but it's not as funny. Stiller has his own sense of humor, which many people seem to like. But don't expect something like "The Cable Guy," which Stiller also directed. "Zoolander's" tone is just the opposite of that film's satirical dark humor.

Stiller's use of star cameos in "Zoolander" may make moviegoers eager to see it, but if that's all that makes the movie worthwhile, you might as well tune in to "Entertainment Tonight." Appearances by Lenny Kravitz, David Bowie and Billy Zane may help the movie's star power, but not the actors' careers.

On the bright side, Will Ferrell gives a laugh-out-loud performance as "Mugatu," and Jerry Stiller gives the audience a little bit of "Seinfeld" schtick.

My advice? Save "Zoolander" as a measure of last resort. Rent it on video only if you've seen everything else in the new releases section. And if you're looking for a comedy to take your date to, forget it. Unless you want them asleep when the lights come on, take them to something else.



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## Arts a round campus

**Bassist Eric Applegate in Concert**  
Where: Concert Hall - Music Center  
When: Monday, Oct. 8, 12:30 p.m.  
**To Kill a Mockingbird Discussion**  
Where: Room 1107 - 624 S. Michigan  
When: Tuesday, Oct. 9, 11 a.m.  
**Woodwinds and Piano Recital**  
Where: Concert Hall - Music Center  
When: Tuesday, Oct. 9, 12:30 p.m.  
**First Tuesdays Drum Circle**  
Where: Hokin Annex  
When: Tuesday, Oct. 9, 1-3 p.m.  
**"Stitch" Quilting Bee**  
Where: Conaway Center  
When: Tuesday, Oct. 9, 4-7 p.m.  
**J. Davis Trio (live band with spoken word)**  
Where: Hokin Gallery  
When: Wednesday, Oct. 10, 1-1:30 p.m.  
**African-American Task Force**  
Where: Conaway Center  
When: Wednesday, Oct. 10, 4-6 p.m.  
**AA Students to Learn**  
Where: Conaway Center  
When: Wednesday, Oct. 10, 4-6 p.m.  
**Short Attention Span Film Festival**  
Where: Room 302, 1104 S. Wabash Ave.  
When: Wednesday, Oct. 10, 6 & 9 p.m.  
**National Coming Out Day**  
Where: Conaway Center  
When: Thursday, Oct. 11, 5-7 p.m.  
**New Student Convocation**  
Where: Congress Hotel  
When: Friday, Oct. 12, Noon-5 p.m.

## Weekly horoscope

By Lasha Senluk

Knight Ridder/Tribune News Service

**Aries** (March 21-April 20). Educational projects, new leisure activities and exotic cultures will hold a strong appeal. Social expansion is an ongoing theme. Unique discussions, learning programs and newly developed skills will bring positive gains.

**Taurus** (April 21-May 20). New financial promises or short-term contracts may be delayed. Watch for lost time or conflicting messages to require dedicated attention. Quickly resolve small disputes.

**Gemini** (May 21-June 21). New projects will be difficult, but will work strongly in your favor. Watch group assignments and unique proposals for fresh educational directions or career options. Don't hold back. An assertive attitude will bring success.

**Cancer** (June 22-July 22). Carefully study financial deadlines, records and official documents for unique adjustments. Although delayed, new income sources will bring success. Don't avoid shared jobs or complex projects. A new romantic flirtation may cause tension.

**Leo** (July 23-Aug. 22). Romantic attractions will soon intensify. Expect the confidence and sensuality of someone close to be almost irresistible. Go slow, however, and wait for deeper feelings to emerge.

**Virgo** (Aug. 23-Sept. 22). Family agreements will be temporarily delayed. Although loved ones are anxious to finalize home decisions, progress will be difficult. At present, relatives and friends are relying heavily on your patience.

**Libra** (Sept. 23-Oct. 23). Money luck and career options will steadily increase. Expect previous conflicts with authority figures to soon work in your favor. Past delays will evolve into new opportunities.

**Scorpio** (Oct. 24-Nov. 21). Public reputation and social ethics may soon be key concerns. Expect friends or co-workers to offer unusual criticism. Late schedule changes, rare proposals or risky policy changes may trigger disagreements.

**Sagittarius** (Nov. 22-Dec. 21). Friends and co-workers will be impressed with your optimism or workplace ethics. Use this time to promote controversial ideas or further key projects. Financial rewards will arrive shortly.

**Capricorn** (Dec. 22-Jan. 20). Verbal promises, social plans or yesterday's opinions may be important. Watch for loved ones to be sensitive to small details or minor daily changes. Past disagreements with friends or relatives will also reoccur.

**Aquarius** (Jan. 21-Feb. 19). Group activities, business meetings or social gatherings will be particularly demanding. Expect opposing forces to strongly disagree. Opinions, controversial ideas or new methods may all be at issue.

**Pisces** (Feb. 20-March 20). A close friend or lover may be moody or easily irritated. Social stress or romantic tension will play a major role in the emotional life of loved ones. Avoid judgments or strong opinions until all information is revealed.

**If your birthday is this week ...** expect rare financial breakthroughs and fast business messages. This is a powerful time for career proposals and new workplace options. Pay particular attention to postponed projects and rekindled partnerships between colleagues.



For a private consultation, please visit [www.mysticstars.net](http://www.mysticstars.net).

## Twisted around in 'The Learning Curve'

By Melanie Masserant

Assistant A&E Editor

Chicago native Oscar Delgado was the NBC bureau chief for Latin America and the Caribbean and covered the most dangerous conflicts of the last decade, including the Columbian Drug War, the Bosnian War and numerous others. As a specialist in war and crisis, he was one of the few network correspondents to interview Saddam Hussein weeks before the Gulf War started. At the peak of his career, he won \$4.2 million in the Mexican lottery and ventured into film production.

"One thing about about a crisis is a month from now no one remembers that three-minute spot I put together," Delgado said. "I wanted to do film because it has resonance and allows me to bring everything to the table, such as my experience in journalism, covering war and living in a Third World country for 10 years."

Delgado wanted to produce a film that focuses on a moralistic standpoint and the consequences that come with life's difficult choices. "The Learning Curve" is a catastrophic tale of misguided ambition, love and corruption. It revolves around Paul and Georgia, two unfortunate kids with completely different upbringings who inevitably become obsessive lovers. Their compulsion to be excessive in every aspect of their lives is the only parallel they share.

They commit petty crimes in the Los Angeles underworld that involve Georgia honing her feminine wiles to temporarily fulfill their extreme cravings for nose candy and cheap thrills. When a life of petty thievery and dead-end scams no longer satisfies them, they get involved with a crooked record producer who encourages them to use their fanatical drives on bolder and more serious crimes.

On the surface, "The Learning Curve" is a romantic thriller. However, both Delgado and director Eric Schwab were primarily interested in the underlying themes it brings out.

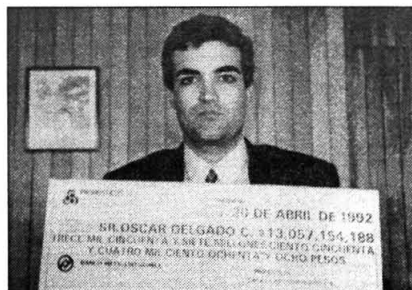
"I wanted to make a film which took the characters seriously and had something to say about their moral dilemma, specifically that of the girl," Schwab said. "That was always the goal, to make Georgia the moral center of the film. She is the smartest one there and the only one with perspective."

Though sex and violence is a permanent fixture in the film, it is tame for today's desensitized

audience. Georgia is used as a sexual ploy by her lover and boss and is almost raped. This particular scene is suggestive but not explicit.

"I purposely made it to be not exploitative in the sense of sexuality because it is something she uses," Schwab said. "I tried to make it evocative instead of blatant in terms of what was going on. It is easy to show and tell everything through sex and violence. Not doing that is an extreme challenge in today's film conventions."

"The Learning Curve" is open in select Chicago area theatres.



Oscar Delgado, producer of the "Learning Curve," poses with his lottery check. The \$4.2 million won helped make the movie possible.



Marshal (Vincent Ventresca) pulls a gun on Paul (Carmine Giovinazzo) when an attempted scam goes bad, as his girlfriend (Monet Mazur) looks on in "The Learning Curve."

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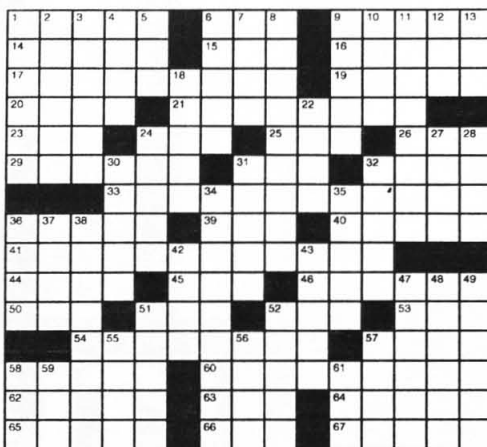
# CROSSWORD

## Crossword

### ACROSS

- 1 Plays' players  
6 Diminish  
9 Ben or Paul  
14 Major aluminum producer  
15 Stand in the way of  
16 In the air  
17 Drew of "Scream"  
19 Last inning  
20 Runny cheese  
21 Behind  
23 Little devil  
24 Slightly shift  
25 Kyser or Medford  
26 Fuss  
29 Contents of a will  
31 Veteran seafarer  
32 Chatter indiscreetly  
33 Star of "The Gladiator"  
36 Knight's mount  
39 Golf gadget  
40 Comic Youngman  
41 Arlington players  
44 Trajectories  
45 Golfer Alcott  
46 Indian instruments  
50 Wildebeest  
51 6th sense  
52 Buffoon  
53 Excessively  
54 Loss of traction  
57 Bill topper  
58 Set of three  
60 Formerly  
62 From now on  
63 Adams or Knots  
64 Dramatic parts  
65 Lawn-care tool  
66 Snoo  
67 Isolated

- DOWN  
1 Hack  
2 Warnings  
3 Play text  
4 Ripped



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10/8/01

### Solutions

- 5 For instance  
6 Hard, dark wood  
7 Caustic remark  
8 Good luck on stage!  
9 Panky's partner  
10 Melange  
11 Italian banner  
12 Astern  
13 Ultimate degree  
18 Trumpeter Davis  
22 Jung or Sagan  
24 Framework posts  
27 Daily start  
28 Follow orders  
30 Localities  
31 Itsy-bitsy  
32 Brittany seaport  
34 Ink-soaked items  
35 Rock or Schenkel  
36 Doe's mate  
37 Gull's cousin  
38 Letting off the hook



- 42 Abrasive tool  
43 Ruhr Valley city  
47 Hun leader  
48 Wanderer  
49 Superlatively achy  
51 Soft down  
52 Extreme pain  
55 Shoestring  
56 Perched upon  
57 Plug up  
58 Definite article  
59 Dancing Buttons  
61 Time period

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RAT AND GUY - John West



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# The 'Fridge' opens up

By Scott Venci  
Sports Editor

William Perry was drafted by the Chicago Bears in 1984 and quickly became a household name. As a defensive tackle, Perry shut down running lanes and helped free up teammates like Richard Dent to pile up sacks.

However, Perry's biggest highlights came as an offensive player. Mike Ditka put Perry in the backfield in short yardage situations and goal line plays. One of Perry's biggest career highlights was diving into the end zone for a touchdown in Super Bowl XX in 1985.

After '85, the succeeding years were in some ways a disappointment. Perry's weight fluctuated wildly, and his relationship with Ditka was damaged. A naturally introverted, sensitive person Perry did not take well to being scrutinized by Ditka in the press.

Many felt that Perry never lived up to his potential, unlike his brother, Michael Dean Perry, who was an All-Pro defensive lineman with the Cleveland Browns.

Perry's career with the Bears ended in 1993. He went on to play for the Philadelphia Eagles for a couple of seasons before retiring in 1995.

**Chronicle:** Buddy Ryan was your defensive coordinator during the Bears' Super Bowl year in 1985. After the team won the game, Ryan told many in the media that he deserved more credit for the team's success than Mike Ditka. Who do you think deserves more credit, Ditka or Ryan?

**William Perry:** Coach Ditka was the head coach, so he deserves all the credit. Coach Ryan was just on the defensive side. All he was was our defensive coordinator. Without question, Coach Ditka deserves all the credit.

**C:** Ditka was criticized by some for letting you score a touchdown in Super Bowl XX instead of Walter

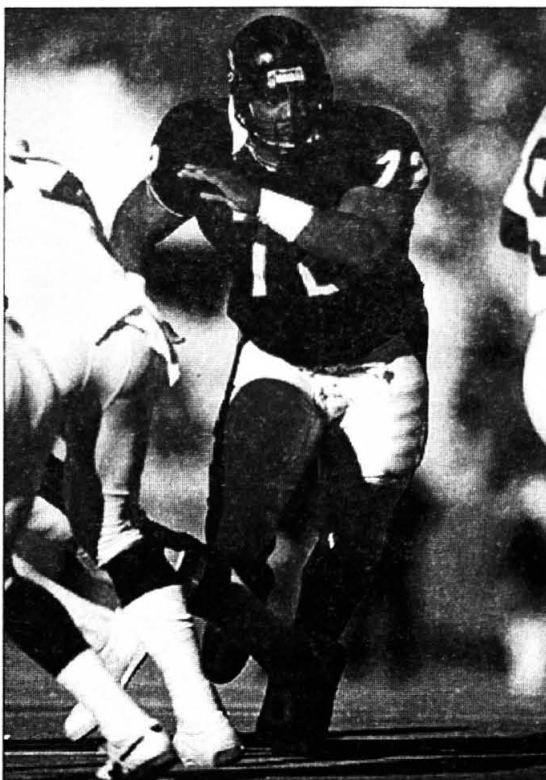


Photo courtesy of John Biever  
William Perry knows who deserves credit for the Bears' Super Bowl win.

Payton. Do you feel bad at all that you scored a rushing touchdown and Payton didn't?

**WP:** I don't feel bad at all. Coach Ditka had been calling the plays all year long and because of that, we got to the Super Bowl. Nothing in that game changed from the regular season. Just because it was the Super Bowl doesn't mean Coach Ditka was going to change what he had been doing. His job was to call the plays, and he did. I just ran the ball.

**C:** That Bears team that won the Super Bowl was, on average, the youngest team to ever do so. How come they didn't run off a couple Super Bowl wins like the Dallas Cowboys or San Francisco 49ers?

**WP:** That's a tough question to answer. I guess I really couldn't tell you.

**C:** There was talk that the Baltimore Ravens' defense last year was the best of all time. There would be some who would say that the Bears' defense in 1985 was. Taking yourself out of the equation, who had the better defense?

**WP:** The Ravens had a really great defense last year and they won the Super Bowl. We had a great defense in 1985 and we won the Super Bowl. You can't go and sit and try to compare the two. They were both great.

**C:** The Minnesota Vikings had a tragic training camp in which offensive tackle Korey Stringer died from heat stroke. Was Coach Ditka's camp too hard?

**WP:** Training camp is training camp. His death was just one of those things that happened.

## Columbia frisbee team to host second annual tournament

### ○ Norman skips first seven practices, angers teammates—will Killer Bees survive increased tensions?

By Scott Venci  
Sports Editor

The Columbia Killer Bees will play their first tournament of the year at Lincoln Park the weekend of Oct. 14-15. The team is coming off a first season in which they struggled at times, but according to insiders, the team has looked sharp so far this off-

season. Led by Kerri-Ann Baldridge, the Bees hope to get off to a quick start in the second annual Windy City Rampage.

"It's been a long off-season, longer than most schools," said Killer Bee Jim Norman, who has yet to attend any of the team's seven practices this year. "We are pulling together and we're ready to go out and kick some [tushy]."

Norman said he felt bad that he hasn't attended a practice, and he doesn't want people to have the impression that he's just another spoiled athlete.

"It's true that since we started back up again I haven't attended any practices, but my work and school schedule don't really fit with the practice schedule too well at this point.

"What people don't realize is that the majority of Columbia students are commuters, and so it can sometimes be difficult to get to practice," Norman said.

According to sources, some Killer Bees are becoming upset by Norman's absences. Because it's a college team, they don't have the ability to trade him. Cutting him at this point would leave the team in a vulnerable spot. Not only would Norman have the ability to go to another school and play, he would also get to keep the Hostess Cupcakes he got as a signing bonus.

"Jim missing practice could threaten the entire season," Baldridge said. "I understand that he has other obligations, but he needs to be here practicing. Players on the team look for Jim to be a leader, and right now he's anything but that."



Bill Manley/Chronicle

Jim Norman may have to win back the trust of his teammates after missing the first seven practices.

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# Greenstein

Continued from back page

like 'Whoa.' With Sammy, you ask a question differently than you would Joe Girardi. There is just a different way of doing it."

Greenstein lives close to Wrigley Field and arrives at the park about three and a half hours before game time. The clubhouse opens at that time, and both the manager and players are accessible for interviews.

"I'm sure that is the part that people don't understand," Greenstein said. "People think that sportswriters come to the game about a half hour before and eat hot dogs and watch the game. But you get there early because you never want to allow your competitor to get a free shot. You don't want him to be around the clubhouse when you're not there. So we talk to the manager and various players for either future stories or the notebook section. And then that's when we eat and play around on the Internet and make some phone calls. The next thing you know you're ready for the first pitch."

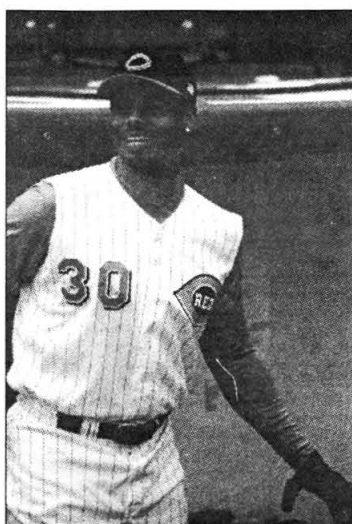
It's not always fun and games. Like the players, Greenstein has to fly all over the country during the baseball season, except without the luxuries.

"You hear players complain about travel," Greenstein says, "but I flew on the team charter earlier this year...and those guys have it really good. They've got first class seats and as many meals as they want. Most importantly, they never have to wait at the gate. Until the terrorist attacks, they would have a bus take them to the tarmac and they would board the plane. It was like paradise."

Greenstein and his colleagues fly commercial most of the time and dealing with delays and cancellations can be grueling.

"The baseball beat used to be the most desirable beat at the paper, but now it's considered not very desirable because it's such a grind," Greenstein said. "I personally don't mind it because I'm young and unmarried and have no responsibilities. But ten years from now it will probably be a different story."

For the foreseeable future, Greenstein plans



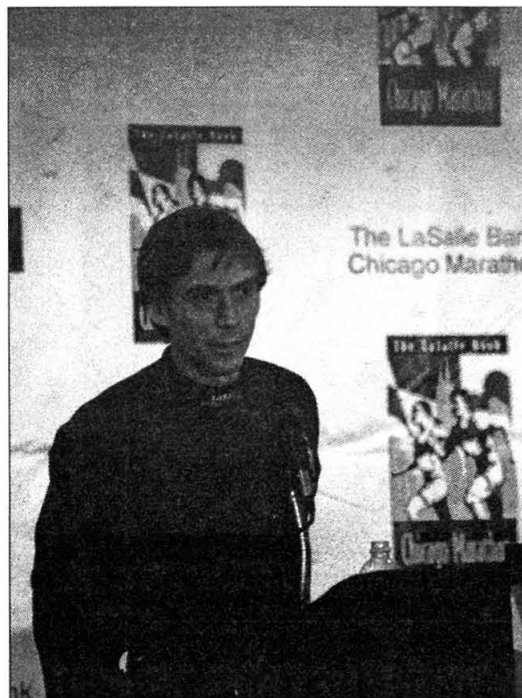
Mike Schmidt/Chronicle

**Despite his famous smile and happy nature, Ken Griffey Jr. isn't always the most media friendly player.**

on sticking with the baseball beat. After 10 years of covering baseball, a writer gets a Hall of Fame vote, which is something that Greenstein would like to shoot for. He gets to vote for the MVP this year in the National League, and Sosa may get his vote.

"I'm debating between Sammy, Bonds and Luis Gonzalez, and it's going to be a tough call," Greenstein said. "My assumption has usually been that you have to make the play-offs to be MVP, but when a guy leads the league in RBI and runs scored without having a lot of support in the line up like Sammy has, that may have to be an exception."

## Chicago Marathon coverage next week



Mike Schmidt/Chronicle

**Rod DeHauen talks to the press about this past Sunday's Chicago Marathon. Look in next week's Chronicle for insider coverage of the event.**

# The Chronicle's weekly guide to fantasy football

By Jacob Delahaut  
Correspondent

**1st Down: The Rant**—There is tremendous pressure placed on coaches in the NFL. Win at all costs. Family, religion, and any other "distractions" must be kept at a minimum, and to go against the grain can be pro-

fessional suicide. So what makes St. Louis Rams special-teams coach Bobby April so special? He is the most energetic coach in the entire NFL—just picture Bill Cowie's intensity mixed with Jon Gruden's scowl. Bobby April is the type of guy you root for. Last year, he did not coach in the league because he needed to reconnect with his family and his faith.

He risked his professional career by taking a one-year hiatus.

Recently, he faced another obstacle when his father, Bobby Sr., passed away before a game against the division rival 49ers. His family insisted that he stay for the game before returning home, and he did so because they felt that his father would have wanted him to. This year, we should all be cheering for Bobby April and his electric special teams, knowing that he has already taken care of what is truly important—his family.

**2nd Down: The Trends**—Nepotism and favoritism are alive and well in the NFL and it's hurting two teams. Dave Wannstedt hired longtime friend Tony Wise to coach the offensive line this season after firing Paul Boudreau. All Boudreau did last season was make career back-ups Jay Fiedler and Lamar Smith look like Pro-Bowlers behind his well-coached offensive line. A hefty salary raise should have been in store but instead he got the boot. In Washington, Marty Schottenheimer passed on well respected Gunther Cunningham to hire his brother Kurt Schottenheimer as defensive coordinator. The interview process must have been grueling.

"Well, how's Mom doing?" or "Is the weather in Miami good enough for you?" Bringing in friends or relatives will lead to disaster in Miami and already has in Washington. If you don't believe me, just ask your brother.

**3rd Down: The Match-Ups**—Bye-week teams: Bills, Jaguars and Eagles. Head Coach Jerry Jones of the Cowboys and Daniel Snyder of the Redskins face off on Monday night football—at least Dennis Miller should have plenty of material to work with. A nationally televised game worth watching is the Raiders at Colts on Sunday night. Both teams are coming off of a bye week and will provide plenty of fireworks. One out of two isn't bad.

**4th Down: The Predictions**—If you are considering starting Plaxico Burress or Koren Robinson, seek professional help. These two "franchise" wide receivers are duds who can make drafting wide receivers in the later rounds seem like a great strategy.

**Hot: Quarterback**—Daunte Culpepper—just chuck it up dog: 330 yards, four touchdowns.

**Running back**—Kevan Barlow—if you can still acquire him do so: 120 yards, two touchdowns.

**Wide receiver**—Joe Horn—he has been quiet until now: 140 yards, one touchdown.

**Tight end**—Frank Wycheck—the Buccaneer defense will take away the deep ball: 50 yards, one touchdown.

**Kicker**—Jason Elam—a great early season start: three point after attempts, two field goals.

**Cold: Quarterback**—Elvis Grbac—repeat after me, "I wish I had a running game"; 190 yards and he'll be "all shook up."

**Running back**—Ron Dayne—

Heisman eating champion is too slow on the turf: 40 yards, one Big Mac.

**Wide receiver**—Keyshawn Johnson—has 7-Eleven (open all day) on his license plate, but could be sued by Samari Rolle for false advertising: 60 yards.

**Tight end**—Anthony Becht—hit hard by the tragedy in New York—that he stinks: 10 yards.

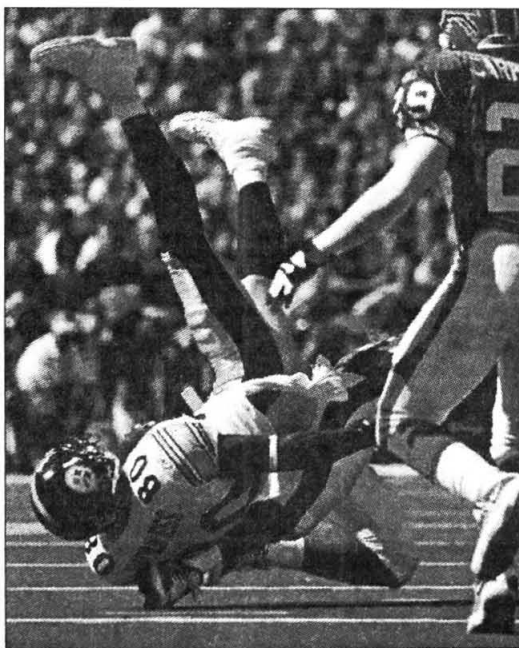
**Kicker**—Kris Brown—he can't spell "Chris," and he can't kick it through the "kross bars": one point after touchdown, one field goal.

## The question of the week ~

"Is it ever a good strategy to start two players from the same team at the same position?"

—Scott from Chicago

JD: The strategy is not suggested. If you start both Michael Pittman and Thomas Jones, a rushing touchdown for the Cardinals is almost guaranteed to be scored by one of your players, but it limits your opportunities. A case can be made for a duo like Isaac Bruce and Tory Holt, but even a great combo in a high-scoring offense can lead your team to up-and-down scoring totals. Look for consistency with your players and team. The best way to do this is to stay away from combinations from the same team.



AP photo/Kevin Rivoli

Plaxico Burress has yet to land on his feet in the NFL.



# A view from above



Mike Schmidt/Chronicle

Does the view from your office look like this? A bird's eye view from inside the Wrigley Field press box.

○ Tales from the press box: Cubs beat writer gives inside scoop

**By Scott Venci**  
Sports Editor

Teddy Greenstein has accomplished so much in his brief writing career that he could almost be called the Tiger Woods of sports-writing.

A job at *Sports Illustrated*? Had it.

The *Chicago Tribune's* Notre Dame beat? Did it.

White Sox beat? Got it.

Cubs beat? Has it.

World Series beat? Yep.

Greenstein may have a great job as the *Tribune's* beat writer for the Cubs, but he's worked hard to get it. Born in Manhattan, N.Y., the 28-year-old Greenstein grew up a rabid Yankees fan who loved sports and loved writing about them.

But it wasn't until he was a freshman in high school that his sister Jennifer, a senior and the editor of the newspaper, let her little brother write an article about the JV soccer team he played for.

"I think I've gotten a little better over the years in terms of conflict of interest," Greenstein joked.

So much so that Greenstein isn't a Yankees fan anymore and doesn't even support the Cubs.

"Once you become a sportswriter, the fan in you goes away," Greenstein said. "Last year I was covering the 'Subway Series,' and if you would have told me when I was 12 years old that the Yankees and Mets would be playing in the World Series I would have worn every kind of Yankees shirt you could find, or at least be screaming at Mets fans. It would have been my entire life. But last year I found myself practically rooting for the Mets because I know those guys better from covering the National League. You eventually realize that it's never the same once you become a sportswriter."

But not even a Cubs fan? "People kind of think that it's too bad that the Cubs fell out of the playoff race, but I honestly don't care," Greenstein said. "I really don't. I'll cover the playoffs and the World Series no matter who is in it. And selfishly looking at it, I root for the teams that play in the cities that I want to visit."

"But in terms of the Cubs, I have no allegiance to Chicago. You spend so many games in the press box without cheering that you just get used to it. I will tell you what we root for though—Short games. That means we're going to make our deadlines and flights. We have a saying that goes, 'Win or lose, we get paid the same way.'"

There was a time when Greenstein didn't get paid at all for his work. During his high school years, he started working for free in the marketing department at *Sports Illustrated*. What Greenstein didn't make in money was made up for in experience and friendships—friendships that one day would come through in a big way.

Greenstein went to Northwestern

University and immediately starting writing for the school's newspaper, *The Daily Northwestern*. He worked at the paper all four years, sandwiching internships at the *Lexington Herald-Leader* and the *Cincinnati Enquirer* in between. Right after college, Greenstein went back to his hometown to intern at the *New York Daily News*, and then went back to *Sports Illustrated* for a year and a half. This time, Greenstein was paid to be a reporter and fact-checker.

"The key in getting a job at *Sports Illustrated* was the fact that I had worked there before for free," Greenstein said. "It helped that I had made the right contacts there when I was younger."

One of those contacts was a woman named Sandy Bailey. Bailey was a senior editor at *SI* who was contacted by the *Chicago Tribune* in 1995. The paper was looking for a new sports editor and Bailey was a candidate. She eventually turned the job down, but the paper called her six months later wanting to know if she had any recommendations for the paper's Notre Dame football beat. She told them about Greenstein, who got offered the job a few days later.

"I still remember the phone call," Greenstein said. "Five days later I was in Chicago at the *Tribune*. The negotiations were pretty easy."

Greenstein spent his Notre Dame days writing stories about players like quarterback Ron Pawlusi. A few years later, he got a call from his boss at the *Tribune*, who wanted to see him in his office.

"I asked him if it was bad news," Greenstein said. "He just said it was news."

Greenstein was being assigned to the Chicago White Sox beat. It was a bitter-sweet day for Greenstein, who had already started looking at future games for Notre Dame.

"I remember looking at a schedule for like 2002 and seeing a Nebraska game. I remember thinking 'Man, I want to cover that game.'"

Instead, he was off to cover players like Albert Belle and Frank Thomas. The team had some volatile characters that could make life difficult on a writer.

Adding players like Will Cordero and Jamie Navarro into the fold with Belle made each day new and exciting.

"Albert loved to intimidate reporters and umm...and he's a really bad guy," Greenstein said. "I can say that unequivocally, and I'm sure it's not anything new. With Albert, he was a guy who you pretty much knew you couldn't ask him anything. And when you did feel like you had to ask him a question, he would just growl at you. He would just be the surly guy he is."

After covering the White Sox for a couple of years, Greenstein switched positions with fellow writer Paul Sullivan, who had just come off of covering the Chicago Cubs' 1998 playoff season. It may seem like the Cubs beat is a rose compared to the White Sox's daisy, but Greenstein didn't necessarily see it that way.

"There is a perception that the Cubs are a huge beat and the White Sox are less desirable, but it's not as easy as that," Greenstein said. "I like the American League cities a lot more, cities like Boston, Baltimore and Seattle. And it's always great to go to Yankee Stadium. But Wrigley Field is Wrigley Field and the Cubs are a national team. But it's not clear cut. Both beats are really good."

After having to deal with the Albert Belles of the world on the South Side, Greenstein saw the other side of a star player in Cubs slugger Sammy Sosa.

"Sammy is good with us, especially by the standards of superstars like Barry Bonds or Ken Griffey Jr. Sammy is accessible and he's friendly," Greenstein said.

But even Sosa expects to be treated a certain way.

"When you interview Sammy, you definitely have to phrase things a certain way and your tone has to be a certain way," Greenstein said. "And that's because he's a superstar and he's used to being treated like a superstar. Sometimes we see out-of-town reporters and they'll say something like 'Sammy do you think you deserve your contract?' and he'll be

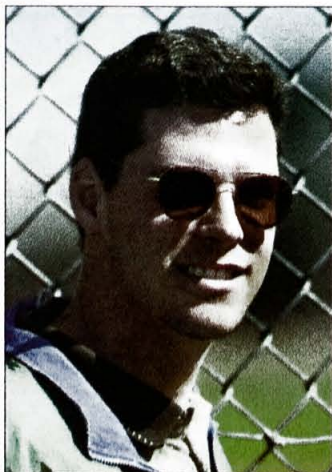


Photo courtesy of Chicago Tribune  
Beat writer Teddy Greenstein.

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